

MUSIC & DRAMA

INDEXED

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—Jan Christiaan Smuts
Field Marshal



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The American Organist

MAY, 1944

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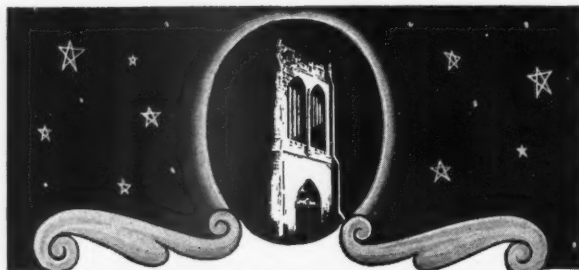
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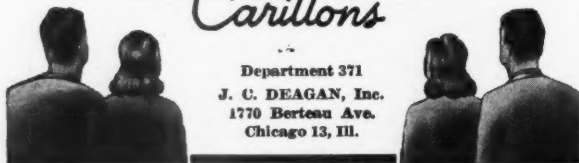
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REPERTOIRE AND REVIEWS

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Organ Music

*Claude Balbastre, ar.C.Dickinson: *Prelude on Two Old French Noels*, Dm, 8p. me. (Gray, 60¢). Church preludes for the Christmas season, so saturated with Christmas flavor that they should be restricted to that season; jolly music in the good old ancient style before composers thought more highly of their ingenuity than they should.

Mrs. H. H. A. BEACH: *Prelude on Old Folktune*, A, 4p. me. (Gray, 60¢). In the Contemporary series, and, believe it or not, this thing makes music. Has the war given Mr. Strickland enough horrors already? Or did Mrs. Beach pull a fast one on him? All sure enough, there are dissonances. Nobody complains about the use of dissonances in music; it is only their misuse we complain about. This is secular music, so keep it out of your Sunday services. It's harmonic, richly harmonic and melodic; almost kaleidoscopic in certain pages. On a rich modern organ it should produce gorgeous tone. Forget the registration the score suggests; use your heart instead.

Dr. Roland DIGGLE: *Elegiac Poem*, A, 6p. md. (Sprague-Coleman, 60¢). Here is a grand piece of music for any organist capable of getting its message across, and that, unfortunately, remains the chief deficiency of the organ world to date. We have grand organs, grand literature, some grand players. But we don't get the music across. If it's a fugue, we can make our fingers get most of the notes right, and the fact that the audience gets nothing but a jumble, makes no difference; audiences have had little but jumbles from the organ for a great many decades. But when we come face to face with a bit of a musical message, we don't know what to do about it. And the critics will say, if they trouble to review the recital at all, that such literature is not good enough. They say that because they know nothing about the organ, and yet are compelled to write about it. The greater artist you are, the more you'll do with this.

Dr. Roland DIGGLE: *Prologue Elegiaque*, Fsm, 9p. d. (Edward B. Marks, 75¢). Here is another fine piece of music, finer than you'd expect if you remember only the music Dr. Diggle originally provided for organists in village churches. If the publishers had signed it Rolandoofski Diggelovitch our American organ world would eat it up with joy. Here we have lyric beauty, free fantasia fire-works, true poetic moods, all woven into a piece of music fit for the finest service and the finest recital. The only trouble is that it calls for soul, beauty, and imagination in its interpretation, and such qualities are as rare in performance as they are in composition. This piece has a message; it will say something to an audience just as forcefully as to a congregation.

*Handel, ar.R.S.Stoughton: *Messiah Pastorale*, C, 4p. me. (Schmidt, 40¢, or 60¢ for an organ-piano duet arrangement).

Cuthbert HARRIS: *Allegro & Chorale*, Gm, 5. me. (Schmidt, 60¢). A simple bit of music for festival prelude or postlude, all musical and no bluffing; congregations will like it.

*Rossi, ar.S.Karg-Elert: *Miniature*, A, 4p. md. (Schmidt, 50¢). Evidently for "organetto portativo" and quaint & attractive music precisely of that sort.

*Schubert, ar.A.Steuterma: *Ave Maria*, Bf, 4p. me. (Schubert, 50¢). A new transcription of an old favorite; too bad we no longer have composers able to write such melodies as this. Suggested registration calls for Chimes, but they are not too necessary.

*John Stanley, ar.H.Coleman: *Introduction & Allegro*, Am, 6p. me. (Cramer-Schubert). Here is some old-sounding music, rhythmic, smoothly melodic, and appealing though never especially original. Bread isn't especially original either but it still is mighty popular even in 1944. *Minuet & Varia-*

tions, G, 6p. e. *Voluntary*, Dm, 6p. me. Both ar.H.Wall, and make smooth music from Mr. Stanley's middle eighteenth century.

CHANCEL ECHOES

Compiled & Arranged by W. M. FELTON

9x12, 150 pages, 42 pieces. (Presser, \$1.00). An excellent collection of arrangements that are almost all suitable for the service, and all musically appealing; many are well known but only a few are the type that would not be used in a church service. A lot of practical music for a little money.

Lutheran Organist, compiled by John Holler, 48p. 13 compositions, 9 composers (Gray, \$1.50). It's Lutheran because the tunes on which the pieces are based are primarily Lutheran hymns. The collection includes Carl McKinley's *Munich*, Miles I.A. Martin's *Sleepers Wake* and *Ye Watchers* a Brahms choralprelude, Charles Black's *Silent Night*, two by R. C. Penick, Beatrice H. Fisk's *Netherlands*, Edward G. Mead's *Duke Street*, one by Karg-Elert, and four Bach. All pieces have been published separately, and worthy of it too; the collection is an economy for the organist.

General Service Music

NOTE

As announced last year, the church-music review columns will ignore arrangements of all kinds and from all sources unless the printed score, or the music itself, makes it perfectly clear that the work is church music, not an attempted church adaptation from secular sources.

A—Francis E. AULBACH: *"Benedicite omnia opera Domini"*, Em, 5p. e. (Schirmer, 12¢). English text. A setting that gets this overly-long canticle through without taking too much time; with unisons, contrasts between men's and women's voices, and everything to recommend it to Episcopal choirs.

A—T. F. H. CANDLYN: *"He that is down needs fear no fall,"* 6p. me. (Gray, 16¢). J.Bunyon text. Some superlatively beautiful measures, and some that go without looking where; but done with sympathy and care, it should make a strong impression and carry a message.

A—Dr. Clarence DICKINSON: *"Service of Responses,"* 8p. me. (Gray, 16¢). One for "after an opening sentence," another for "after the charge to the minister" in an installation service, a third for "after the charge to the congregation or upon the dedication of a new church or an anniversary," and a fourth for "after the benediction."

A—Garth EDMUNDSON: *"Twelve Antiphons,"* 14p. e. (J. Fischer & Bro., 20¢). These brief affairs are all for minister and choir, minister speaking, choir singing, and for other parts of a service besides the opening sentences. Though springing from Episcopal liturgy they were written for Presbyterians. The tendency to enrich religious services is to be encouraged; here we have splendid material for that purpose, though it is not humdrum music; Mr. Edmundson not only calls for some top G's but also uses dissonances when he wants to, even for the final chord. Each set is built on its own motive, and there are twelve sets. But the chief difficulty will not be the top notes nor the dissonances, it will be the maintenance of a decent tempo so that the antiphon remains a thing alive instead of deteriorating, as almost all

JOSEPH W. CLOKEY

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village choirs tend to do, into a soporific that drags along endlessly. This set is splendid and worth using wherever richer services are desired.

A4+—Gladys W. FISHER: "Sing ye with gladness," Em, 6p. me. (J. Fischer & Bro., 16¢). Psalm text. A good praise anthem based on good themes and showing good workmanship, yet with consideration for the man-shortage difficulties of today's average choir. Three-part work from the women is needed here & there, though that will be easily managed. This one will stand repeated use, year after year.

A5—Herbert J. HENDERSON: "Come unto Me," Ef, 6p. s. e. (Schirmer, 15¢). Bible text. Melodious, rhythmic, soothing music fitting its text well and constituting a worthy anthem for every church. Simple, of course; a complicated structure would hardly fit the purpose of the words.

A4+—George W. KEMMER: "The Glow Within," A, 11p. md. (J. Fischer & Bro., 18¢). B. Braley text. Of Negro-spiritual flavor in the text though the music is of normal character and unusually good. "Oh you gotta get a glory in the work you do" is the essence of the message, and though that sort of a text might shock some congregations, it is fine to have the church place emphasis on doing a work in this silly world that thinks all too much of theory, not to mention also theology. Any good choir will certainly find an excellent place for it in the course of the year's work.

A5—Albert D. LIEFELD: "The Lord's Prayer," Ef, 4p. e. (Church, 10¢). An excellent setting that sticks closely to business without attempts at too great musical emphasis or dramatic effects; the average choir will welcome it warmly.

A—N. Lindsay NORDEN: "To whom then will ye liken God," 14p. s. md. (J. Fischer & Bro., 20¢). Isaiah text. Here's a superior piece of music, melodic and rhythmic enough to keep it alive and moving, strong in its mood and statement. Possibly all musicians (who don't write them) frown on repeated chords and quiverings as a means of providing life in the accompaniment, for we've passed the stage when such should be tolerated; yet until we develop a school of composers capable of worthier treatments, these things don't hurt too much. Here we have an anthem whose vocal lines are sterling enough to call for an accompaniment equally good, which can be supplied, each organist for himself, when performing the anthem in the service. It is one of Mr. Norden's best, and entirely different from his normal tendencies. Choirs will like to sing it, congregations will be moved by it.

A4+—R. Deane SHURE: "Psalm 145," Gm, 10p. md. (J. Fischer & Bro., 18¢). "Based on a Hypodorian chorale from Holland." First, basses in unison on a three-measure alleluia without rhythm; then tenors take the theme in slow notes, 6-4 rhythm against chord-like alleluias in the other voices; and these two odd treatments are developed into an anthem. It makes rather hard music that needs boldness in its singing, with some pages calling for mild division of parts, and some top A's from the sopranos.

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THE AMERICAN ORGANIST

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■ 1943 Contributors ■
Donald S. Barrows Jean Pasquet
Dr. Paul de Launay Hon. Emerson Richards
Dr. Roland Diggle Edith E. Sackett
Rowland W. Dunham Paul Swann
John Van Varick Elsworth Norman H. Taylor
S. Harrison Lovewell Ernest White
Catharine Morgan Reginald Whitworth

EXPLANATION OF ALL T.A.O. ABBREVIATIONS

● MUSIC REVIEWS

Before Composer:

A—Arrangement.
A—Anthem (for church).
C—Chorus (secular).
O—Oratorio-cantata-opera form
M—Men's voices.
W—Women's voices.
J—Junior choir.
3—Three-part, etc.
4—Partly 4-part plus, etc.
Mixed voices and straight 4-part if
not otherwise indicated.

Additional Cap-letters, next after above, refer to:

A—Ascension. N—New Year.
C—Christmas. P—Palm Sunday.
E—Easter. S—Special.
G—Good Friday. T—Thanksgiving.
L—Lent.

After Title:

c, q, cq, qc—Chorus, quartet, chorus
(preferred) or quartet, quartet
(preferred) or chorus.

s, e, t, b, h, j, m—Soprano, alto, tenor,
bass, high-voice, low-voice, medium-
voice solos (or duets etc. if hyphen-
ated).

o, u.—Organ accompaniment, or un-
accompanied.

e, d, m, v.—Easy, difficult, moderately,
very.

3p.—3 pages, etc.

3p.—3-part writing, etc.

Af, Bm, Cs.—A-flat, B-minor, C-sharp.

● INDEX OF ORGANS

a—Article.
b—Building photo.
c—Console photo.
d—Digest of detail of stoplist.
h—History of old organ.
m—Mechanism, pipework, or detail
photo.
p—Photo of case or auditorium.
s—Stoplist.

● INDEX OF PERSONALS

a—Article. m—Marriage.
b—Biography. n—Nativity.
c—Critique. o—Obituary.
h—Honors. p—Position change.
r—Review or detail of composition.
s—Special series of programs.
t—Tour of recitalist.
•—Photograph.

● PROGRAM COLUMNS

Key-letters hyphenated next after a
composer's name indicate publisher.
Instrumental music is listed with com-
poser's name first, vocal with title
first. T.A.O. assumes no responsibility
for spelling of unusual names.

Recitals: *Indicates recitalist gave
the builder credit on the printed
program; if used after the title of a
composition it indicates that a "solo-
ist" preceded that work; if used at
the beginning of any line it marks
the beginning of another program.

Services: *Indicates morning serv-
ice; also notes a church whose min-
ister includes his organist's name
along with his own on the calendar.
**Evening service or musicale.

Obvious Abbreviations:

a—Alto solo. q—Quartet.
b—Bass solo. r—Response.
c—Chorus. s—Soprano.
d—Duet. t—Tenor.
h—Harp. u—Unaccompanied.
j—Junior choir. v—Violin.
m—Men's voices. w—Women's
off—Offertoire. voices.
o—Organ. 3p—3 pages, etc.
p—Piano. 3p.—3-part, etc.
Hyphenating denotes duets, etc.

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MAY 1944

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THE AMERICAN ORGANIST

May, 1944

A Church Fills Its Pews Every Sunday

The music is by SETH BINGHAM

And it's Madison Avenue Presbyterian Church in New York City

AMONG Presbyterian churches in New York the Madison Avenue has ranked high, because it knew how to dig in and work. Seth Bingham has been organist ever since the Church was important. Horace M. Hollister, M.S.M., was appointed in 1930 as Mr. Bingham's assistant to organize and train a flock of junior choirs; Mr. Bingham, a hard-worked member of the music faculty of Columbia University, had neither time nor inclination for more than his adult chorus.

This visit was planned to record the minute details by which Mr. Bingham knits a service together, but the service is not built that way; it is a business-like affair that moves along on its own momentum, each item masterfully presented, all items worthy of presentation and somewhat related to each other, but handled separately as the pieces on a recital program. No knitting at all. But before you say that's bad, you'd better know the congregation filled at least 95% of the available pews, and it's a large church with a gallery three ways around; and they really sang those four hymns and joined in the responsive and other readings. No matter how finely-built a church service is, the important factor still is to get a congregation. You can not blame an organist if there is no congregation; you can blame the official board, and possibly the minister.

Casavant rebuilt and enlarged the organ in 1924 to 4-87-5356; stoplist in July 1924 T.A.O. Pipework is in the front center of the auditorium, above the chancel; ministers' chairs are directly under the organ-case, and the choir is divided left and right, the two sections facing each other (not the congregation), with the console back of the section on the congregation's right, elevated somewhat, a screen between organist and congregation.

For this service the young-people's choir of highschool age joined the adults; one such boy took the minister's place in leading the psalter-reading and a girl read the Scripture lesson, both doing good jobs.

PRELUDE was Pachelbel's O Lamb of God, begun and ended abruptly, as in a recital. At its end the two choirs came in quickly from the doors at extreme right and left front, Mr. Bingham improvising; all sat simultaneously, as Mr. Bingham turned his improvisation into the

HYMN OF PRAISE, which he played through vigorously but not on full-organ, choir and congregation rising together near the end of that playing, and then singing heartily. At the end of the amen, the organ faded out quickly as the voices stopped.

CALL TO WORSHIP, by the preacher, congregation stand-

The organist says it's the clergy, present and past, that have made this Church so vital in the lives of its people that they fill it for every service; but there are also a 4m organ, full-time associate organist, and set of four choirs.

ing, and then sitting for

PRAYER OF INVOCATION by the minister. A short pause, then a chord on the organ, and the choirs sang the amen.

PRAYER OF CONFESSION followed immediately, with another choral amen. These two prayers were really one, interrupted by that first amen. At the end Mr. Bingham improvised to seat late-comers. Then the

PSALTER, read responsively with the congregation, a boy taking the minister's part; at the end another pause, then a soft chord on the organ, and all vigorously sang the

GLORIA PATRI, the organ fading out slowly at the conclusion to pianissimo; choirs and congregation sat; Mr. Bingham turned his improvisation into an introduction for the

INTROIT, which was his own setting of "The Lord's Prayer," sung by the adult choir seated; the voices sing much in unison, some of it monotoned, the organ supplying, generally, the melodic and rhythmic interest; an unusually good setting, especially fine for a highly ritualistic service; better investigate it (published by Carl Fischer).

PRAYER OF THANKSGIVING, printed on the calendar and read by minister and congregation. Spoken amen. Mr. Bingham improvised boldly for a few moments to take care of more late-comers, then diminished to a fade-out and the

SCRIPTURE LESSON was read by a young girl. Immediately another congregational

HYMN, played through forte, choir & congregation rising together at the end of this playing-through, and singing heartily to fortissimo organ support. I think this congregation sings heartily and likes it because Mr. Bingham gives the kind of full-organ support and tempo they need. But what impressed me even more was that all four hymns were really decent music, some of them (three, if my memory is right) were new to me. Now how did he educate that congregation to accept and really sing these truly worthy hymns? In this one there was a brief bit of descant in several stanzas, not prominent enough to disturb a congregation but strong enough to be heard; that really helped, not stopped, the hymn.

PRAYER OF INTERCESSION made the third fairly long prayer thus far; too many? This prayer ended with the Lord's Prayer spoken by all; it had already been sung by the adult choir as a feature of the service. Then the

Announcements, though such an item was not indicated on the printed calendar. There were quite a few of them. Madison Avenue Presbyterians really work. These closed with the minister's simple statement, "Your morning offering will be received." None of that hocus-pocus about 'giving to the Lord.' I like honesty in a church. In fact I like it in everything but a slap-stick comedy movie.

OFFERTORY was "Onward ye people" by Sibelius, sung by both choirs, vigorously, in rather fast tempo. At its end, complete silence, then improvisation as ten ushers brought the money forward, again complete silence for the

OFFERTORY PRAYER, followed by a choral amen, Mr. Bingham improvising while the ushers returned to their places, leading into the next

HYMN, which was sung in the same manner as others.

SERMON began at 11:40, the lights in the chancel being dimmed to darkness by rheostat, ended at 12:10. The preacher didn't ask the Lord to make it a good one before he began, nor try to blame its effectiveness on Him when it concluded; he had something to say and said it, without prelude or postlude. Like every good workman, he prepared for his job and applied himself vigorously to it. I think that's a man's way of doing things. He talked about the necessity of character, did not condescend to the younger people there but acted as though he thought they too had intelligence. He was working for a better world. It was practical teaching, practical living. No theology, no worship of dead Bible heroes.

"You cannot make a golden age from cheap tin people." They don't wear the silk gloves of hypocrisy in the Madison Avenue Presbyterian pulpit; they merely tell truths forcefully. Another one I especially liked was his rejoinder to any pussy-footers who pleaded with him to "stick to the gospel." That age-old device of weaklings he answers by, "Have you read it lately?" Dr. George Arthur Buttrick is a preacher after my own heart. If anyone still doesn't know what God would do to the Japs & Germs and politicians & c.i.o. in this day & age it would be well for him to read the Bible and find out whether its only teaching is to "turn the other cheek." Maybe the reason for the Madison Avenue's large congregation is that Dr. Buttrick writes sermons that aim to help make this a better & happier world to live in. He doesn't read but speaks from condensed notes. He used no hackneyed phrase when his sermon was done, but merely stopped, bowed his head in attitude of prayer, his congregation immediately doing likewise, and made a brief

PRAYER. Then another

HYMN, the BENEDICTION AND CHORAL AMEN, and Stanford's POSTLUDE in D as the finale.

While there were no details in this service to record for the benefit of T.A.O. readers who may want to knit their own services together more artistically, it is an object-lesson. We must not be too sure that making an artistic service is a prime essential. Certainly every item in the service must be worth doing, and be well done. There were no announcements of any parts of the service other than that simple "Your morning offering will be received." Having the choir remain seated until almost the end of the hymn playing-over, and then educating the congregation to rise with the choir, is a plan every church should adopt; it's the only one I've ever seen that worked.

As to the hymns, don't mess around with them. First like them, second keep them alive, third play them in good tempo with virtually full-organ support for the congregation, and see that the choristers sing them vigorously too. Mr. Bingham showed several styles of organ-treatment between stanzas, but the best of them was merely to let the organ stop almost abruptly with the voices, then wait long enough to catch a breath, and go at once into the next. I think one trouble many organists have at this point is that they try to set up some arbitrary rule and then follow it. Have no rule at all. Treat the thing naturally. Your choir & congregation certain-

ly won't stop with a knife-edge cut-off, so let the organ cover that ragged edge with its very brief hold-over, hardly perceptible to the congregation, then cut off sharply. Having a rigid one-measure hold-over between stanzas is both useless and ruinous. Hymns are the people's music; let them have them, but not drag them; and don't delay their singing by any held organ-chords anywhere. That, while not always the practise, is none the less the lesson taught by Mr. Bingham and responded to heartily by his congregation.

Dr. Henry Sloane Coffin became minister in 1905, visited innumerable "families in the neighborhood and they joined the Church by hundreds, along with their children. A big Sunday School grew up. Dr. Coffin's Christian personality and the atmosphere he created drew all sorts of laymen, eager to serve the Church and help others. The Church found a worthy successor in Dr. Buttrick." He always has something intelligent to say, and neither he nor Dr. Coffin are in the habit of drifting into useless theological discussions or meaningless moralities. The result is a huge congregation every Sunday, not merely on Christmas and Easter.

"When I came to Madison Avenue in 1913," says Mr. Bingham, "I immediately saw the possibility in the large number of boys and girls, and as soon as circumstances permitted we organized a junior choir of some 40 voices." The Church was not yet ready for its present program, so when Mr. Bingham became increasingly active in his university work he had to disband the juniors. But Dr. Philip Cowell Jones joined the staff as director of religious education c.1928 and agreed with Mr. Bingham's idea, so in 1930 under Mr. Hollister's direction a complete set of three junior choirs was organized, which now number: 31 Juniors, ages 9 to 12; 31 Intermediates, 12 to 16; 38 Young People, 16 to 20. The adult chorus numbers 51 voices, with one rehearsal a week plus 20-minute warm-up periods before both morning and evening services. Younger choirs rehearse once a week, and there are additional rehearsals for all when the festival seasons demand it. Says Mr. Bingham:

"There are good reasons for having these choirs. The members come to love their Church and its services. They get a great thrill out of the actual singing, learn to use their voices correctly and to distinguish good from mediocre music. They become nuclei of enthusiasm for good music and choral singing wherever they go. Practically they act as a feeder for the adult choir. We sometimes have them sing independently at a normal morning service, but they have caused no appreciable increase in the size of our Sunday morning congregations." However, the chief function of the three junior choirs is to furnish music under Mr. Hollister's direction for the 9:25 a.m. "Service for Boys and Girls" and the 9:55 "Service for Highschool Young People." Singing several times a year in the 11:00 a.m. or 8:00 p.m. service is an extra treat for them.—T.S.B.

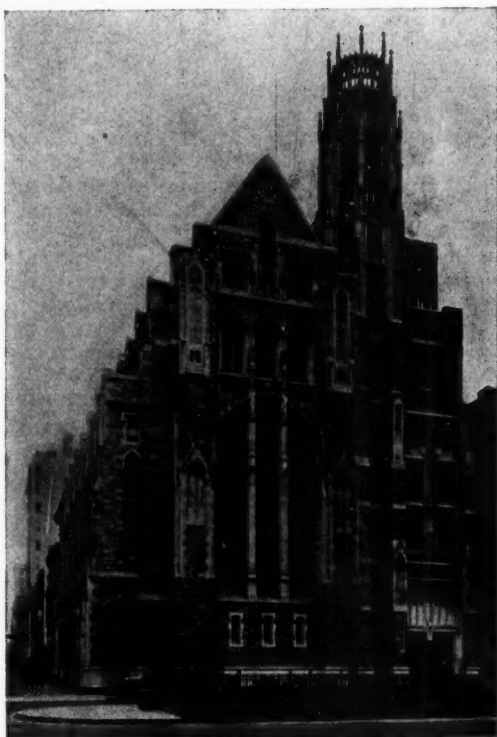
Hugh Giles Concerts

Central Presbyterian Church, New York, March 1944 Series

• For six years now Mr. Giles has featured a series of concerts instead of organ recitals, with harpsichord, violin, cello, harp, piano, vocalists, etc. This year he gave them further impetus by announcing them formally in these pages (March p.32). First program:

Organ: Vivaldi-Bach, Concerto Am
Harpsichord: Handel, Lesson Am
Harpsichord & Violin: Three selections
H. & O.: Couperin, Concerts (4 mvts.)
H.: Scarlatti, Four Sonatas
O. & Contralto: Schuetz, "O Miserecordissime"
C.-H.-V.: Buxtehude, "Also Hat Gott"

The Vivaldi was sprightly but had little to say. Mr. Giles gave the Allegro with gay, brilliant mixturework, not on the noisy side but on the lively. The Largo was played with 8'



CENTRAL PRESBYTERIAN

on the elite Park Avenue in New York City where Hugh Giles recently gave his sixth season of varied instrumental and vocal concerts

effect, rich in colors, with Celestes and Tremulant, making appealing music of a satisfying order. The final Allegro was a mixture of both styles. In Couperin Mr. Giles held the organ to a faint background, enriching the harpsichord considerably, with bold Trumpet tones in the fourth and last movement, which made a good blend with the incisiveness of the harpsichord.

We might say the harpsichord and organ are opposites, the former giving cleancut contrapuntal lines, the latter smooth sustaining qualities; Mr. Giles made the most of these contrasts. In all it was a program of ancient music, made interesting because of the revival of the harpsichord which the modern world doesn't hear very often. Incidentally, the minister preluded each concert with a brief talk, and prayer for the congregation's men & women in the service, saying that no formal meeting is ever held in Central Presbyterian nowadays without such remembrance of them in prayer. Second program:

Violin-Viola-Cello: Beethoven, Trio, Op. 9-1

Organ: Vierne, Clair de Lune; Divertissement.

Organ: Tournemire, Alleluia

V.-V.-C.: Dohnanyi, Serenade, Op. 10

V.-C.-Piano: Brahms, Trio Cm, Op. 101

Prior engagements prevented attendance. Third program:

Harp: Renie, Legende; de Presle, Jardin Mouillee.

Organ: Franck, Chorale Bm

Soprano & Harp: Four selections.

O., H., & Women's Chorus: Debussy's "Blessed Damsel."

The harp, like the harpsichord, merits more frequent hearing, though both have a metallic hardness. The two harp solos were delightful. But I believe I prefer to hear my music without seeing its performers. When contrasting the Franck Chorale with the harp solos, I know I do. Mr. Giles was out of sight, so the audience had to concentrate on hearing; there was nothing to see. For that matter, I'd prefer the auditorium lights out, only the chancel lighted. This B-Minor

performance was one of the finest I've ever heard, fine in all details.

The ladies are more inclined to over-accompany than the men are, and the harpist was no exception. However, unless a vocalist chooses to sing in the language of the audience, little is lost if the accompaniment overshadows the voice. But the unusually large audience undoubtedly was attracted by the Women's University Glee Club, Junior League Glee Club, and Women's Chorus of Central Church, all conducted by Robert Hilton, with organ & harp accompaniment, singing Debussy's "Blessed Damsel" and singing it beautifully. Mr. Giles' organ interludes and accompaniments were perfectly splendid examples and made me regret I did not hear his three solos on the preceding program.

Such varied programs are quite refreshing, but must be costly to the Church. I believe they would be even more effective, for just such purpose as Dr. Theodore Cuyler Speers suggested in his brief addresses of welcome, if the auditorium lights were out, only the chancel lighted; if the various visible artists had their places in the chancel and kept them without so much entering and leaving; and if the lost time between numbers were reduced to a minimum. Certainly Central Presbyterian is doing more of its cultural duties than other New York City churches.

The organ was built in 1924 by Hook & Hastings, rebuilt and enlarged in 1941 by Aeolian-Skinner; it's a 4m of about 60 stops. Mr. Giles earned his Mus.Bac. in Furman University in 1928, graduated as M.S.M. from the School of Sacred Music, New York, in 1931, became organist of Central Presbyterian in 1937.

Alexander Schreiner

Recital in St. Bartholomew's Church, New York, March 20

• Mr. Schreiner took on an enormously difficult task when he agreed to begin his first recital in New York City with the lesson materials of the Guild examinations; such is his fame that one of the largest organ-recital audiences of the past decade was there to welcome him in spite of miserable weather. Even the policeman controlling automobile traffic at the Church door was a Schreiner fan, impressed with the size of the audience and interested in the success his playing scored. Program will be found on March p.67.

Of the four Guild pieces beginning the program, du Mage was only an introduction and Buxtehude merely of historical interest. The Bach choraleprelude, though not on the exam list, was played in the same strict style, Mr. Schreiner curbing his artistry for the sake of a strict schoolroom mood. The moderately uninteresting Prelude & Fugue in C closed the Guild's series in a performance the examiners certainly would unanimously pass, for once again Mr. Schreiner of the superb Salt Lake City broadcasts was sacrificing his imagination on the altar of pedagogic rectitude. And examiners can't pick flaws in that.

The tests over, then came Vierne's 4th Finale, the program's first assertive voice with something to say, something it stood up and said brilliantly enough, followed by one of the great pieces of organ literature, Franck's Chorale in E, which gave all a rich musical treat. What may have been said or intimated to the recitalist in advance, regarding the solemnity of the Lenten season in a fine Episcopal church, is not known, but he held the three Vierne concert bits down to but modest interpretations displaying the minimum of those remarkable flights of fancy that mark his performances of such pieces from his own Mormon Tabernacle. True, they were delightfully done, but they were not the superb Schreiner all his radio listeners have so much admired.

I never heard Sowerby's Toccata made more interesting; typical Sowerby dissonances worked into the texture for good effect, not ill, and made the music something to enjoy as well as something new, something different. Dr. Sowerby should engage Mr. Schreiner to play more of his things in concert;

they'd make friends every time, if this can be taken as a sample performance.

And then Vierne's 6th Finale, the most original, most assertive, most Schreiner-like performance of the whole program. Here we seemed to have a player no longer concerned so much with thoughts of the solemnity of Lent or the severity of Guild examinations; it was free, flashy, brilliant, assertive music for all to enjoy. And, for that matter, it had a tunefulness that remained as the chief after-impression of the whole program.

There were no announcements or prayers before, during, or after the program, though there was an offering taken by Guild members (including the warden) to "be applied to the fund for the purchase" of an ambulance for the army. If you're a modest individual—and Mr. Schreiner is commendably so—you would do as he did in playing test pieces and playing for the Guild; you'd sacrifice the best of your own flights of fancy in favor of an accepted normal registration and style. That would make it serve its purpose best, though it would not give the laymen as much consideration as perhaps the Guild should be interested in giving when it invites the public to attend.

Mr. Schreiner has already proved himself a great artist. This his first New York recital gave ample confirmation. Turn him loose next time without the Guild, and lesson-material, and Lent to hold him back, and New York will get a recital the like of which it hasn't had in a long time.—T.S.B.

National Orchestral Association

Presenting a Mozart "Mass" and a Handel Concerto

• I listened with mixed emotions to the "Mass in C-minor" and Concerto in D-minor. It was a well wrought

out performance but confirmed my opinion that the organ is not a solo instrument. This, I hope, will provoke an outburst. But the fact remains that 90% of our organs are inflexible—nuances confined entirely to the opening & closing of swell-shutters. Edouard Nies-Berger in the Concerto did a good job; one critic called it a "chaste" performance. It was in typical French style—registration set at the beginning for the whole Concerto and never changed throughout, save for the Adagio, which was nicely registered and delicately done. The swell-shades were the only ones used, the others being, like Mrs. Jones' parlor shades, kept discretely closed, until the last few measures of the finale when they were finally opened. I gather it took a deal of moral strength to do that.

Since we are concerned with the organ, especially when used in concert with an orchestra, details are in order. Medium registration was used throughout, endeavoring to balance the orchestra, which it did on the soft side. Unfortunately it showed the paucity of organ strings, and then of Diapasons and, above all, upperpartials as compared to the orchestral strings. The rhythmic bite of tone which is one of Handel's characteristics, done so finely by the orchestra, was missing in the antiphonal parts by the organ. There was the dangerous feeling of relief when the organ solo parts ended and the orchestra again took over. The few thrills one got from the organ were in the tutti passages where it became just a member of the orchestra. I have heard many of our men play different concertos and I get the same let-down from them all, so it is not the performer's fault. But the organ part in any concerto is, to me, about on the level of Miss Molly Whoosis playing a piano concerto with the Boston Symphony. However, our younger Americans are much more flexible and make more rhythmic and colorful performances.

The "Mass" conducted by Paul Boepple deserves highest praise. I have never heard a finer performance. A choral conductor who really knows the orchestra gives the proper balance between chorus and orchestra, and a wonderful accompaniment to solo voices. Mr. Boepple did both. As usual, the women's voices were superior to the men's. Some day they will further improve and we'll be entirely rid of the boychoir hoot from the top notes of the sopranos.—WILLIAM A. GOLDSWORTHY.

Hymns—Why and What To Do

By JOHN D. MULLER

• Good hymns put devotion & praise into words, vivid Christian teachings in the form of poetry, and that is important because poetry is more easily retained in mind & memory than prose, and is often more forceful.

The organist must be in sympathy with the thought of the hymn, else it would be like one reading French or German without understanding the words. In playing the hymns we must show interest and enthusiasm; we must observe the outline and main points of each hymn, watch the phrasing and rhythm of the text in conjunction with the music, use the rhythm-pattern to give a flow to our playing and provide the proper stresses.

Train the choir to lead in the hymns; unison is best for this. The organ is another consideration; we need to give much thought yet to tonal design and placement of the organ, but right now we all have to consider what to do with what we have. When registration is right, the congregation will hear the melody clearly, be led firmly, and yet not be drowned out. If it can be done, train the choir to lead the hymns, and then let the organ merely accompany.

A Vital Suggestion

• "Create an ecclesiastical order for church musicians which would grant a title to qualified persons giving their whole time to church music. As a man is ordained into the ministry of the Gospel, so induct an individual into church-music leadership."—ARTHUR LESLIE JACOBS.



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took part in the plan at all. A little planned selling may step contributions up materially.

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The Treasury Department acknowledges with appreciation the publication of this message by

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EDITORIAL COMMENTS

AND REVIEWS

In which the members of the profession and industry speak for themselves through the record of their actions and thus provide food for thought on topics of current importance to the world of the organ.

Te Deums and Carpenters

SOME day I hope to hear a setting of the "Te Deum" that will let the Cherubim & Seraphim cry out exultantly, "Holy, holy, holy Lord God of Sabaoth." Why should such words of praise be whispered? Why not shouted till the rafters ring? Anybody know? Who started that pianissimo craze anyway? If any reader knows of a good "Te Deum" that shouts such praise royally, please report.

Gov. Charles Edison of New Jersey told the N. J. Baptist preachers in their Oct. 25 conference they should take more interest in and give greater practical support to clean government. "There must and can be no separation between what is right on the personal level and what is right on the public level," said he. Just what T.A.O. has been preaching for a decade.

Incidentally, if any reader takes offense because I say things I think should be said in these pages, I'll ask him to skip this page each month and turn to the more profitable pages.

"Keep up the good work. I don't always agree with all you print, but keep it up anyway; it makes me think," says Mr. Paul H. Eickmeyer. That's all these pages are intended to do. I'm neither Hitler nor Roosevelt. I still want others to do their own thinking and acting.

I've a grievance against the once honorable Copyright Office in Washington. Before the Squandery Era the copyright certificate was a 3x5 card, easy to file, inexpensive to manufacture and mail, requiring the minimum filing space. But now, heaven help us, the wretched certificate is a silly 8x12 document mailed in a 6½ x 9½ kraft envelope—horribly expensive, awkward for the postoffice to handle. And why that insane 8x12 size? Standard would be 8½ x 11, why 8x12? Raca.

I'm reminded of the two men that went up into the temple to pray. Two men came into our mail, the one to scoff, the other to do his bit. Both wrote about deceased members of the profession. One chided because T.A.O. had ignored the subject, but he didn't provide anything in tribute to the deceased. The other gave a two-page letter of interesting sidelights on the man he knew. Do I need say which letter helped?

"A minister asked me to go to another state, take down an organ, and bring it here. It turned out to be a good-sized three-manual. . . . The pipes, although practically new, were butchered awfully, relays etc. were scattered all over the cellar, much of the wiring was hanging loose, where gang-switch rollers turned too far a folded piece of paper sufficed to regulate them even if the paper had to be ⅛" thick, valve stems that had been broken off inside the guide were simply left hanging, cipher or no cipher. And ciphers were cured by choking the pipe. . . . I have to get this off my chest and you are elected to hear it. In consideration for the people who own organs, can't you say or do something to protect them from repairmen who are either criminal or insane?"

If the many instances I know about can be taken as a guide, I'd say the people who are either criminal or insane are not the organ-repairmen but the owners of organs who won't hire competent men at a fair price but insist on getting

someone at the lowest figure. And it's my guess that today the majority of our most expert repairmen are getting paid about half of what they should have for the jobs they do.

It is up to the organist to remedy the situation by championing an adequate fee for a competent maintenance-man, for church committees and wealthy organ-owners can be persuaded by the disinterested organist, while they might think an organbuilder was only a highway robber if he asked a fair fee for annual care.

If I could make Mr. Gustav F. Dohring put his files & memory into a written record for T.A.O. we'd all learn a lot that one of these days will otherwise be unlearnable. We must be grateful for what we do get, be it ever so little.

This time it's about the organ in the Metropolitan Opera House, New York. We phoned the M.O.H. about it and were told there was a one-manual organ up with the machinery somewhere, very old, played every time the score called for it, with two organists regularly on the staff for that purpose. In answer to a letter, Mr. Dohring gives further details:

"There was a Roosevelt organ in the Metropolitan, as follows: Op. 94, built in 1882, one manual, ten registers, total of fourteen stops—probably including couplers. There was a fire in the Metropolitan and the organ went with it. To the best of my recollection, later on, in the 90's, a Farrand & Votey organ was installed by their representative, John W. Heins. What is there now, I have no idea."

No one would say carpenters have better education or higher ideals than organists. Would this nation be better if carpenters dictated its policies, or if organists did? Carpenters have their organization, the A.F.L. Organists have theirs, the A.G.O. I can tell you what the carpenters have done lately to help formulate policies of right in America; can anyone tell us what organists have done? In their February Florida convention the carpenters announced these demands on our public servants hired to manage government routine:

Preservation of free enterprise.

Abatement of bureaucracy.

Halt of paternalism.

Creation of post war jobs through private industry.

If you saw a vicious dog attack a helpless child while on your way to play a recital, would you go on about your recital business or would you stop long enough to save the child? Every last one of us owes it to his fellowman to spend at least a few minutes every day fighting for the good of all instead of merely his own personal gain.—T.S.B.

SPECIAL SUMMER COURSES

Facts About Special Courses Offered Organists This Summer

Index of Current Summer Courses

• Herewith is a summary of the summer courses advertised and described in previous pages for the current season.

Grace Leeds Darnell, junior-choir work; New York, July 10 to 20; April page 75.

Guilmant Organ School, organ, choir-work, theory; New York, July 5 to Aug. 4; Feb. page 28; April 79.

Westminster Choir College, specializing in choir-work; July 24 to Aug. 13, Princeton, N.J.; April page 78.



ST. LUKE'S CHORISTERS AT WORK
in the David O. Selznick production, 'Since You Went Away, Lionel Barrymore as preacher, Wm. Ripley Dorr as organist.

St. Luke's Choristers in Pictures

Their choirmaster is William Ripley Dorr

The choir of St. Luke's Church, Long Beach, Calif., has appeared behind the scenes in a great many movingpicture productions, and occasionally on the screen in brief moments. The photo herewith shows them in David O. Selznick's new picture, 'Since You Went Away,' this scene being taken in the Church of the Angels, Los Angeles. Mr. Dorr is with the choristers on the left, Lionel Barrymore is in the pulpit; the cast includes Claudette Colbert, Jennifer Jones, Shirley Temple, Monty Woolley. After playing games with Shirley Temple when off duty during the taking, the boys proclaimed, "There's no doubt about it, Shirley is St. Luke's Chorister's favorite pin-up girl from now on." Says Mr. Dorr, "She is one of the sweetest, most unspoiled girls one could wish to meet."

Other recent pictures brought the Choristers to work with M.G.M.'s Lana Turner in 'Marriage is a Private Affair,' with Greer Garson in 'Mrs. Parkington,' and with Deanna Durbin in 'Christmas Holiday.'

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Samuel R. Warren.....172 Connecticut Ave., West Haven, Conn.

A young lad who should go down in history is Harold Nelms, third boy from the camera in the left row on the front. "As far as the boys are concerned, his greatest asset is the fact that although he was born minus a right arm, he is a star athlete. He pitched for Lindberg Junior High last season, nine games without allowing his opponents a single hit. At Choir Camp he won every game he pitched. This year he won his letters in football and basketball. He also is pingpong champion of the choir." Hats off to Harold Nelms.

The organ in the Church of the Angels is a one-manual 1889 Roosevelt, flat 30-note pedalboard, tracker action; electric blower now, "but the old pump-handle still works, so the boys discovered." The manual registers are: 8' Diapason, Doppelfloete, Salicional, Aeoline, and 4' Gemshorn; Pedal: 16' Bourdon. There are manual-to-pedal and manual-octave couplers. "The full-organ of this little instrument is really imposing in this fine stone church."

"ROUND THE WORLD CHRISTMAS ALBUM"

Compiled by FELIX GUENTHER

9x12, 64 pages. (Marks Music Corp., 50¢). "A collection of Christmas carols and songs from many nations." Dr. Guenther "wanted to show what Christmas means to the various peoples in different parts of the world." There are 26 nations represented in 41 carols and songs, and all are printed in short score so they can be used in any manner from instrumental pieces to unaccompanied quartets or choruses. All but two or three are new materials hardly known at all in the realm of church music, so the collection is certain to provide new numbers for the many-nations carol programs.

"55 ART SONGS"

Compiled and edited by SIGMUND SPAETH

• 7x11, 121 pages, paper-bound. (Birchard, 60¢). "A cross-section of the entire literature of art-song; every one of the 55 numbers is a classic of its kind and each is by a different composer . . . intended for unison choral singing, for class or individual teaching, and for amateur or professional singers, at home or on the concert stage." All texts in English, and all for secular use.

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E. Power Biggs Records Reubke

Phonograph Recording Reviewed

• Once again Mr. Biggs does the impossible. First he induced Victor to record the Sowerby Sonata and now he's persuaded them to record one of the greatest works ever written for the organ—Julius Reubke's Sonata on the 94th Psalm. (Victor, album M-961, three 12" disks, 5 sides; Purcell's Trumpet Voluntary fills the sixth side; \$3.50.) And the best feature is that the recording was made on a truly large and adequate organ, the Aeolian-Skinner in Harvard University—a four-manual of 141 ranks, stoplist in October 1932 T.A.O.

Take all the superlatives you can, make allowances only for the fact that phonograph-recording has not yet reached perfection, and that's your review of this grand album. Don't make allowances for any short-comings you imagine in Mr. Biggs' ability to handle such a truly expressive, dramatic work, for here he does the greatest job I've ever heard him do. Record-reproducers vary in quality, and are under individual control; you'll probably use some of your controls to bring out the best of the pianissimo or fortissimo passages, and when you do your hair will stand on end at the climaxes and your heart throb with the delicate & expressive bits. There's nothing baroque about this; it is all grand music, superbly full of message.

The registration is fine; rich and beautiful where needed, gloriously commanding where the music needs it. That Sonata is difficult to break into sections for the limitations of its five disks, but these breaks must have been studied carefully, for they are handled with utmost skill and come just at the right places; only in one of them does the record stop when we wish it didn't have to.

I don't know what you think of the Reubke Sonata but I think it's the greatest piece of organ literature in print. And it's the kind of music that even a layman must feel. And boy, how Mr. Biggs makes you feel it. I would not believe it possible if I did not have the proof of hearing it from his fingers, for he has chosen such a different type of literature & performance as his forte. I have long been troubled by the lack of plain human artistic feeling in organ playing; we have on records some technic so superb that it thrills by its astonishing perfection. Here we have technic buried in a great out-flow of artistic expression—just about a perfect job of the ultimate in organ playing.

Oh well, we daren't go on like this, even though there is the urge to do so. If you have \$3.50 left, and own a phonograph, get this album.—T.S.B.

Selected Compositions of Old Masters, 16p. 4 pieces. (Liturgical Press, \$1.50). J. G. Walther's *Christ Whose All Saving Light* is a quiet, fervent piece of church music with a slow-moving theme in the pedals against two counterpoints, one for each hand, making a clean-cut piece of three-part music that can be made quite appealing. Pachelbel's *My Heart is Filled with Longing* gives a beautiful old chorale treated to seven variations, for a church prelude; its success depends upon whatever beauty of tone and poetry of phrase the player can put into it. Michel Telemann's *O Lamb of God Spotless and Pure* is a lovely service interlude in strict three-part writing—the kind of a thing that so well suits the richness of the modern organ, but will probably be doomed to be played only on Diapasons and mixtures. Samuel Scheidt's *Lord Christ Thou art the Heavenly Light* is a one-page bit of simple counterpoint over a stately theme; it makes solemn church music but has none of the true worth of the other pieces in the folio. Here again Mr. Hennefeld has found three ancient pieces that have true artistic worth for church organists; true, they can sound just as dry as anyone wants, and will do it unless color, warmth, and sympathy are a part of their registration and interpretation.



Beethoven and the organ

Ludwig van Beethoven (1770-1827) was the greatest master of the art of musical composition that the world has ever seen or is ever likely to see. His musical studies were begun at the age of four, and in his thirteenth year, his first compositions,—three sonatas for piano, were published.

From his early beginning as composer to the last sketches of what were to have been his tenth symphony, strangely enough, no works for organ are to be found. Beethoven wrote in practically every known field,—songs, instrumental combinations, copious piano literature, concertos, cantatas, masses, symphonies and grand opera.

Among music of such importance and universal appeal as that of Beethoven, it is obvious that many works lend themselves to admirable organ transcription, as for example, the first movement of the Moonlight sonata or his great symphonies. These, presented with the wonderfully colorful and solo instrumental effects made possible on the modern Wicks organ, are re-creations worthy of a place on the programs of any recitalist.

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Past RECITALS

Confined to programs of special character or given by those who have made their names nationally important. This column closes on the first day of each month.

- DR. CLARENCE DICKINSON
Second Presbyterian, Newark
Weitz, We Bless Thee
Novak, In the Church
Balbastre, Fantasia on French Noels
Liszt, St. Francis Preaching
Simonds, Dies Irae
Bach, Have Mercy
Liszt, Ad Nos ad Salutarem
Couperin, Thou That Takest Upon Thee
Maleingreau, Adoration of Lamb
Yon, Primitive Organ
Dickinson, Berceuse
Sinding, Norwegian War Rhapsody

Following music for contralto, flute, piano, soprano, violin, was used by Mrs. Dickinson in her illustrated lecture on architecture & music of the Renaissance:

- p. Bach, Toccata Dm
- s. Lully, "Bois Epais"
- f. Quantz, Arioso
- f-p-v. Bach, Largo
- c-s. Bach, "Dialogue"
- c. Gluck, "Che Faro"
- p-v. Gluck, Elysian Fields
- DR. C. HAROLD EINECKE
Seminary, Hagerstown, Md.

- Campra, Rigaudon
- Kopriwa, Fugue Af
- Seeger, Fugue Fm
- Spencer, Chinese Boy & Flute
- Bach-Edmundson, Suite
- Doty, Mist
- Bach, Prelude & Fugue Am
- Brown, Palestrina Meditation
- Purvis, Kyrie Eleison
- DONALD C. GILLEY
Naval Academy, Annapolis
- *Handel's Harpsichord Suite
- Bach, Prelude & Fugue Gm
- Weinberger's 5 Bible Poems
- Franck, Chorale Am
- *Bach, Toccata & Fugue Dm
- Felton, Little Tune
- Franck, Chorale Bm
- McAmis, Dreams
- Edmundson, Imagery in Tableaux
- *Corelli's Suite F
- Buxtehude, Fugue C
- Rowley's The Four Winds
- Edmundson, Passacaglia
- Karg-Elert, Now Thank We All
- ALFRED C. KUSCHWA

- St. Stephen Cathedral, Harrisburg
- *Borowski, Prelude; Meditation-Elegie.
- Bach, Fugue Cm; Our Father Who Art.
- Russell, Bells of St. Anne



GRUMPIE & DOT

You know Dr. Roland Diggle, of course; here he is with his one & only child, lovely Dorothy May, at their Los Angeles home.

- Schumann, Sketch Df
- Widor, 2: Finale
- *Buxtehude, Toccata
- Walther, Christ Whose All-Saving
- Bach, Fugue Ef
- Teleman, O Lamb of God
- Liszt, Weinen Klagen
- Edmundson, Easter Spring Song

These were the first and last of six Lenten recitals in the Cathedral; the other four were played by guest organists.

- DR. REGINALD MCALL
Covenant Presbyterian, New York
- Cello-Organ-Soprano
- o. Fielitz, Hymnus
- o. Bach, Fugue C
- o. Foote, Meditation
- s. Bach, "Jesu unser"; "Mein Jesu."
- o. Guilmant, Verset & Duo Pastorale
- o. Bach, Dearest Jesus
- c-o-s. Bach, My Heart Ever Faithful
- o. Buxtehude, Fugue C
- s. Bruckner, "Ave Maria"
- c-o. Bach, Arioso
- o. Williams, Rhosymedre Prelude
- s. Woodman, "Sundown"
- c-o. Guilmant, Funeral March & Chant

Program, given on Bach's birthday, aimed to accent the mood of Lent and "the joy of chamber-music combinations."

- WESTMINSTER CHOIR COLLEGE
Belmont Hedgheath
- Bach, Ein Feste Burg; Prelude & Fugue Bm;
- Come Sweet Death.
- Dupre, Ave Maris Stella finale
- Vierne, 1: Allegro Vivace
- Farnam, Toccata
- Dupre, Cortege et Litanie
- Bebe Hoffman
- Bach, Fugue a la Gigue
- Whitney, Aberystwyth
- Purvis, Dies Irae
- Bingham, Florentine Chimes

Franck, Chorale E

Ruth Tiedmann

Bach, O Hail This Brightest

Prelude & Fugue Am

Dupre, five selections from Antiphon 3, Ave

Maris Stella 4 & 3, Magnificat 5 & 6.

Mulet, Carillon-Sortie

Charles E. Billings

• has been appointed to Trinity Church, Newton, Mass., succeeding the late Leland A. Arnold.

'Grumpie & Dot'

• Scribbled on a scrap of paper by Dr. Roland Diggle: "So sorry but paper very short owing to naughty government. Here is a picture of Dorothy and her papy. She is sending it to her soldier friend inscribed, 'They're either too young or too old'."

Postal Zone Numbers, Please

• While almost all other branches of the government are wasting time, materials, money, and men, the postoffice is doing its utmost to conserve all. One of its best moves is the zone-numbering system. Everybody please use it, always. Every large city is now zoned, some 120 of them. The new postal rate-increases are totally unwarranted, but they were perpetrated by congress, so don't blame the postoffice.

Evening Services Stopped

• A Kings County Grand Jury in New York City has "denounced Mayor La Guardia" for "a most unusual and extremely deplorable state of lawlessness" existing in Brooklyn Borough where "many fine churches have closed" their evening services "because their parishioners do not dare attend the evening services. . . . Innocent and law-abiding citizens have been assaulted, robbed, murdered." The Grand Jury pointed to the record in one district where "a total of 4,435" crimes were reported in 1942 "and the total of arrests was only 1,472." Possibly closing church-services does not concern the organ world?

Grigg Fountain

• of First Congregational, Wallingford, Conn., has been appointed to Bucknell University, Lewisburg, Pa., to teach organ and theory and conduct the chapel choir and glee-club of the University, where he has two 2m Mollers! he has been appointed also to the First Baptist, whose 3m is now being renovated. Mr. Fountain earned his B.A. in 1939 in Furman University, majoring in organ under H. Merrills Lewis; after a year with West End Baptist, Suffolk, Va., he entered Yale University School of Music in 1940, studying with H. L. Baumgartner, Richard Donovan, Luther Noss, Bruce Simonds, etc., earning his Mus.Bac. and M.Mus. in 1943, majoring in organ and playing an all-Bach recital as part of the degree requirement.

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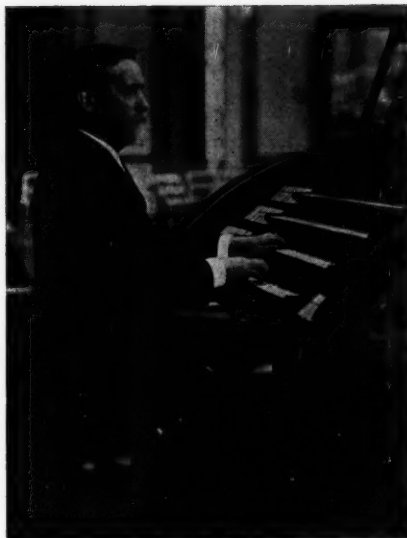
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SERVICE PROGRAMS

Column closes the first day of each month. The aim is to show services by organists of nationwide fame and services giving unusual materials.

- **HAROLD W. BROWN**
Orange Universalist, Athol, Mass.
Complete Vesper Service
Guilmant, Adagio
Introit*, Lord's Prayer, Antiphon*, Psalm 23 (minister & congregation), Choral Ascription, Summary of Law (minister, "Hear what our Lord Jesus Christ saith," etc.), Kyrie (choir), Old Testament Lesson.
"Magnificat," Manney
New Testament Lesson, Versicles & Responses*, Intercession (minister's invitation to prayer, moment of silence, short prayer printed on the calendar).
"Beatitudes," Chadwick (minister & choir)
Hymn, Sermon.
"Love not the world," Harker
Office of Benediction*, Chimes.
Bach, Choralprelude
*These numbers were done by minister and choir, though it is not indicated if they were said or sung. Says Mr. Brown: "Enclosed is one of our vesper services which we find very satisfying religiously . . . You will see we have omitted what I call the three abominations of the usual service: 1. Silly children's talk; 2. Notices of secular things which have no connection with the services; 3. Telling jokes at the offertory and collecting of the coin by the money-changers."
• **DR. C. HAROLD EINECKE**
Park Congregational, Grand Rapids

1944-27-5

Anthems from Current Season
Callaway, Hymn of heavenly love
Bach, Now let every tongue adore
O Savior Sweet
Dearest Lord Jesus
Breathe on me
Now let us come before Him
Ivanov, Bless thou the Lord
Bach, God my Shepherd
J. Schubert, Lord is my Shepherd
Arensky, Praise the Lord of heaven
Burnes, O worship the King
Christiansen, Praise to the Lord
J. Smart, Praise the Lord
Mendelssohn, Lord is a mighty God
Goss, O Savior of the world
Dvorak, Blessed Jesu Fount of mercy
Bennett, God is a Spirit

• **HARRY H. HUBER**
Clonmell Methodist, Gibbstown
Special Vespers

Bach, Toccata & Fugue Dm
Cherubim Song Bortnyansky
Worship, Shaw
Brahms, O God Thou Faithful
Bless thou the Lord, Ivanov
w. Hear us O Savior, Hamblen
Lift up your heads, Ashford
Handel's Concerto 13
O Lord most holy, Franck
Huber, Andante
God so loved the world, Stainer
Glorious is Thy Name, Mozart
Karg-Elert, Marche Triomphale
• **ISA McILWRAITH**
University of Chattanooga
Special Lenten Vespers

Bach, Sinfonia
Thou all-transcendant, Palestrina
If ye love Me, Tallis
O my people, Vittoria
a. Eia Mater, Pergolesi
Tenebrae factae sunt, Palestrina
Faithful Cross, King John
Crucifixus, Bach
Thy bonds O Son of God, Bach
And now the Lord to rest, Bach
Rest here in peace, Bach
Bach, Arioso

Service planned to follow the last days of Christ, told responsively by Scripture readings followed by music.

• **DR. DAVID McK. WILLIAMS**
St. Bartholomew's, New York

Choral Music: January
Noble, Benedictus es Domine
Sowerby, All they from Saba
Willan, Magnificat Bf
Bach, O sing to the Lord
Holst, Te Deum
Parker, Lord is my Light
Woodward, Radiant morn
Cornelius, Three kings have journeyed
Bach, All people that on earth
Beach, Benedictus es Domine
Williams, I Paul the prisoner
Walmisley, Magnificat Dm
Mozart, O God when Thou appearest
Wood, Nunc Dimittis F

February
Beach, Service

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Hildach, Fairest Lord Jesus
Sowerby, Magnificat

Benedictus es Domine
Chapman, All creatures of our God
Purvis, Magnificat
Bach, Blessing glory wisdom
Mendelssohn, Hear my prayer
R.V. Williams, Te Deum
D.McK. Williams, Thou art my way
Martin, Hail gladdening Light
D.Mc. Williams, I am a reed

March
Wesley, Wash me thoroughly
Williams, Benedicite; Benedictus
Chajes, Psalm 142
Wood, Magnificat F
Boulanger, Psalm 129
Mozart, Lord we will be glad
Lefebvre, Service
Baumgartner, O that I knew
Holst, Silence in heaven
Beach's "Canticle of the Sun"
Stokowski, Benedicite
Davies, Whatsoever is born
Stainer, Magnificat Bf
Mendelssohn, As the hart pants
Sowerby, Benedicite
Davies, If any man hath not
Titcomb, Magnificat
Handel, Behold the Lamb
Martin, Ho everyone
Franck, O Lord most holy
Harwood, Service
Beach, Let this mind be in you
Burleigh, Were you there
Dvorak, God is my Shepherd
Littlejohn, Service

Guild Holds Contest

• May 13 in Newark the local Guild will hear contestants in organ playing. Plan includes \$1.00 registration fee; 60¢ an hour for practise on the organ; Bach's little

Prelude & Fugue Bf is assigned the Student contestants, Mendelssohn's Sonata 3 the Young-Artists; in addition each will play a hymn and a composition of his own choos-

ing; the judges will not be members of the chapter or teachers of any of the contestants; committee has developed Instruction Sheets to control the judging.

Harry Burleigh

• sang Faure's "The Palms" for the 50th consecutive Palm Sunday in St. George's Church, New York, April 2, 1944; he became baritone soloist in St. George's in 1894.

Reader's Wants

• Paul Karvonen, Cokato, Minn., wants to buy or borrow Wicks' Organ Building for Amateurs or, failing that, Milne's How to Build a Chamber Organ. Won't some reader help him? He wants to build a 2m for himself, "using wood pipes alone."

Willard Irving Nevins'

• performance of the complete Bach "B-Minor Mass" in the First Presbyterian, New York, March 5, in two sessions, drew a packed auditorium with the side chapel (where people could hear only through an open door) filled to capacity and many standees in the auditorium; chorus of 50 (19s. 11a. 8t. 12b.). This is possibly the first 100% complete performance of the "Mass" in any of New York City's churches.

Labor Union Meets Truth at Last

• A special w.l.b. panel has weighed the Petrillo union's fight against phonograph recordings and recommends to the national board in Washington vigorous action against Petrillo's men; decision was two-to-one against them. "No present important unemployment of musicians exists. . . . Due, in part, to the fact that the union has no effective standards of admission, approximately two union members out of three do not depend on music for a livelihood."

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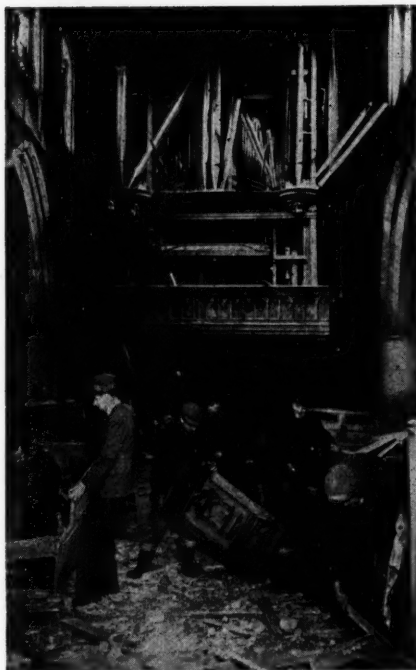
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He's In the Army Now

• Milton Grafrath, Sp.(W)2/c, gave them a recital in Royce Memorial Chapel, Lido Beach, beginning with four Bach, following with seven ancient choral preludes, and ending with Ivanovich's Noel and Sowerby's Toccata.

Frederick W. B. Monks, of St. Luke's, Worcester, Mass., has been advanced to yeoman third class, U.S.N.R., stationed at Newport where he is serving as chapel organist and chaplain's assistant.

"Enclosed are programs of two band concerts and an organ recital I gave recently. In addition to concert work, the full band plays parades and military ceremonies. Then there are two excellent dance bands, 14 pieces each; C.W.O. Edward A. Roncone waves the stick for one and I do likewise for the other. There is scarcely an evening that both swing-bands are not working somewhere. It's all very interesting, but a far cry from the things of civilian life. The Bach Jesu Joy on the band programs is done with organ whenever there is one available.

"Everyone is eager to get this mess over

with and get back to real things again. However, the morale of the band is really splendid and we feel we are doing a real service in giving music of all types & kinds to men who are encamped in out-of-the-way places.

"I've arranged some Bach choral preludes for concert band and they sound amazingly well. For the most part, the men in the band are first-class musicians with excellent schooling and real taste, so a very fine caliber of work is possible."—RICHARD I. PURVIS, whose organ-recital program was Karg-Elert, Handel, Bach, Bonnet, Vierne, his own Divinum Mysterium and Idylle, and Widor, and the censor obligingly cut out the name of the city. Mr. Purvis, tut tut, was soloist in the band's performance of Gershwin's Rhapsody in Blue. Bach's Jesu Joy came between Alford's Colonel Bogey and the Gershwin Rhapsody on one program, and a Sousa march and Lehar waltz on the other. Where is Mr. Purvis? C/o Postmaster, New York.

Leland A. Arnold

• died Feb. 11, aged 53, in Newton Centre, Mass. For 25 years he had been organist of Trinity Church, where he had a 3-30 Hook-Hastings and directed three choirs. "He was not content to do merely his own work but acted as assistant to his rector and helped build the parish from a small group into one of the largest and finest in Newton." Said the rector, Rev. F. M. Morris, "Mr. Arnold was almost a curate here. Without his help, cooperation, and advice, I could never have gotten along as I have been able to. He was one of the finest people I have ever known." (Data by Charles E. Billings, Jr., to whom thanks.)

Edmund L. Chapin

• died March 22 at his summer home in

West Palm Beach, Fla., aged 55. He was born in Rochester, N.Y., and was for many years organist of the First Universalist and later Brighton Presbyterian churches there. He is survived by his widow and two daughters.

Frederika Cooke

• died April 9 at her home in Massapequa, N.Y., aged 78. She was for a time organist of the Third Scientist, New York.

Harvey Grace

• died Feb. 16 in London. He was born Jan. 25, 1874, in Ramsey, England; in 1918 he became editor of the Musical Times, London, and from 1931 to 37 was organist of Chichester Cathedral. In 1932 he received the Lambeth Mus.Doc. degree. Though he composed for choir and organ, he is chiefly known for his editorial work and his authorship of many books.

Maurice Rumsey

• died March 26 in a hospital in Brooklyn, N.Y., an hour after collapsing of heart attack at the end of his morning service in the Episcopal Church of the Messiah & Incarnation. He was born April 9, 1878, in Gateshead, Eng., came to New York at the age of 13, studied organ with G. Edward Stubbs, and moved to Bar Harbor, Maine, where he was assistant organist in St. Saviour's. He later organized a boychoir for the church, and organized and conducted the Bar Harbor Choral Society. While there he married Addie Bunker, by whom, with their two daughters, he is survived.

When he returned to New York he had his own orchestra and interested himself in composition, composing the music for "Treasure Island." For the next seventeen years he was organist of St. Matthew's, New York, transferring twenty years ago to the Church of the Incarnation, Brooklyn, which

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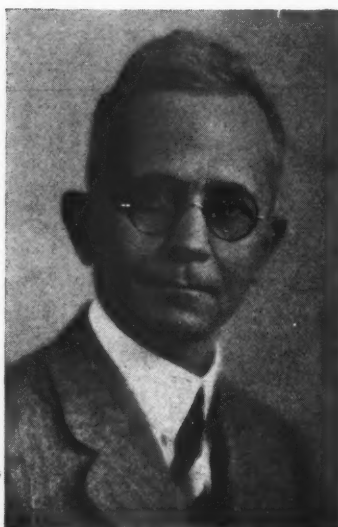
In Brooklyn he organized the Choral Art Society, giving concerts annually in the Brooklyn Academy of Music for the past dozen years. His one and only broadcast recital was reported on March 1944 p.60. (Data by courtesy of Mrs. Humphrey Davis, to whom thanks.)

Sumner Salter

• died March 5 in a hospital in New York, after three weeks' illness. He was born June 24, 1856, in Burlington, Iowa, had his early schooling there, graduated from Amherst in 1877 with the B.A. degree. He studied music in the New England Conservatory, took outside lessons with Eugene Thayer and J. K. Paine. His church positions were Eliot Congregational, Roxbury, Mass.; Euclid Avenue Baptist (Boston?) 1879; St. Paul's, Syracuse, 1881; First Methodist, Atlanta, 1886; First Presbyterian, New York, 1889; West End Collegiate, New York, 1893; Sage Chapel, Cornell University, 1900; Broadway Tabernacle, New York, 1902; Memorial Chapel, Williams College, 1905. From 1905 to 1923 when he retired he was director of music in Williams College, Williamstown, Mass. For more than a dozen years he was conductor of various prominent choral organizations.

He formulated a course in music for N.Y. state department of education, incorporated in its 1906 fourth annual report on higher education. From 1895 to 1898 he was editor and manager of *Pianist & Organist*, "first official organ of the A.G.O., covering a wide range of critical, historical, and pedagogical writing."

In 1881 he married Mary E. Turner, and the compositions of Mary Turner Salter are



WILLIAM R. VORIS
Jan. 31, 1877 — March 2, 1944

nationally known. Mrs. Salter died in 1938; their two sons and a daughter survive.

Mr. Salter's published compositions include more than a dozen anthems for men's voices, mixed-voice anthems in slightly greater number, church and secular songs, compositions for secular chorus, and these organ works:

Aspiration (Prelude)
Benedic Anima Mea (3 improvisations)
Prelude Improvisation in D
Souvenir (Postlude)

Upon retirement from active work Mr. Salter moved to New York; at the time of his death he was making his home with his daughter.

James Colquitt Tyson

• died March 21 in New York, aged 56. He was born on the Isle of Man, came to America in 1908, and in recent years was organist of St. Ann's Episcopal, Brooklyn. For a time he had been director of the chorus of the Roxy Theater, New York, and an orchestrator for the Philadelphia and other orchestras. He is survived by his widow and daughter.

William R. Voris

• died March 2 at his home in Tucson, Ariz. He was born Jan. 31, 1877, in White-land, Ind., and after highschool he had a year in Franklin College, devoting himself then to music, with Charles F. Hansen his one and only teacher, gaining the "balance by absorption—notably nine wonderful months in New York" during the 1906-7 season.

His first position was Christ P. E., Indianapolis, eighteen months, followed by six months with All Saints Cathedral, moving in 1898 to the First Presbyterian, Franklin, Ind., where he had a 4-42 Steere built for him in 1912. After 28 years he resigned and went to Tucson, giving up church work and devoting himself to his business of advertising-typographer and printer, which had been his "bread & butter for thirty years," ever since the turn of the century.

He married Eleanore La Grange in 1905 by whom, with their three children, he is survived. His mother was a piano teacher

and for a time was organist of the church in which her husband was choirmaster.

In 1920 Schirmer published his chorus setting of "The Lord's Prayer," and six years later his next publication appeared, followed by eight other works for voices. The flow of compositions continued until the climax years of 1929 and 1931, with many other manuscripts ready by that time, and since published.

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Recitals: May

- **DR. ROBERT LEECH BEDELL**
Museum, Brooklyn, *WNYC Broadcasts*
May 17, 10:15 a.m., *Brooklyn Composers*

Buck, Dundee Prelude 1

Brewer, April Song

Bedell, Toccata Basse

Spencer, Canzonetta

Woodman, Prayer & Cradle Song; Toccata.

Dr. Bedell through May broadcasts a program of American music on Wednesdays, same place & hour.

- **HAROLD FINK**

Grace Lutheran, Washington, D.C.

May 7, 8:00

Bach, Fantasia Gm; Sleepers Wake;

Prelude & Fugue G; Allegro C;

O God be Merciful; Toccata F.

Vierne, 1: Andante

Bach, In Dulci Jubilo

Maleingreau, Mystic Adoration

Widor, 6: Intermezzo

Reubke, Finale

- **JOHN S. GRIDLEY**

First Presbyterian, Cumberland, Md.

May 9, 7:30, *Bach Program*

Diminutive Harmonic Labyrinth

Concerto Ef

Trios in G, Cm, G; Aria F;

Prelude C; Fugue C;

Concertos 1, 2, 3, 4;

Allabreve D; Canzona Dm; Trio Dm;

Pastorale F; Fuga Ricercata; Fm;

Fuga Canonica; Fuga Ricercata.

This is the sixth in Mr. Gridley's long-range complete-Bach, one recital a year.

- **EDWIN ARTHUR KRAFT**

Lake Erie College, Painesville

May 17, 7:45

Bach, Fantasia & Fugue Gm

Stamitz, Andante

Franck, Prelude-Fugue-Variation

Walond, Introduction & Toccata

Faure, Reverie

Candlyn, Passacaglia

Rachmaninoff, Serenade

Bartlett, Toccata E

- **CLAUDE L. MURPHREE**

University of Florida, Gainesville

May 7, 21, 4:00

*Grieg, Concerto Am

Federer, Rhapsody Dm

Rachmaninoff, Concerto Cm

Tchaikowsky, Concerto Bfm

*Beethoven, Coriolanus Overture

C.-Taylor, Othello Suite

Mendelssohn, Midsummer Overture

Stewart, Tempest Scenes

Tchaikowsky, Romeo Overture

The first is Mr. Murphree's annual concerto program, piano parts played by four of his piano pupils, himself playing the

orchestral parts on the organ; second is music on Shakespeare's works.

- **DR. ELMER A. TIDMARSH**

Union College, Schenectady

May 14, 4:00

Bach, Toccata & Fugue Dm; Finale Ef;

Air for G-String; We Thank Thee.

Palmgren, May Night

Jongen, Chant de Mai

Mendelssohn, Spring Song

Grieg, Nocturne; Norwegian Dance;

To Spring.

Cole, Rhapsody

Swinnen, Sunshine Toccata

E. Power Biggs

- The May broadcasts over the C.B.S. Sun-

days at 9:15 a.m., e.w.t., from Harvard's

Germanic Museum, will be Quintets for

Strings and Organ by Soler on May 7, 14,

21, with the Stradivarius Quartet; May 28,

organ music of Bach and some moderns.

Prize Winners

- Says Otto Luening in Music Clubs Maga-

zine, the F.M.C. has contributed some

\$40,000. for prize-money since 1909, for 58

compositions of which only 19 are still avail-

able. This makes a rather heavy condem-

nation of the judgment of musicians gener-

ally chosen to act as judges; they didn't

recognize values.

Ralph Douglass

- has been appointed to West End Presby-

Hermene Warlick Eichhorn's

- Easter cantata, "Mary Magdalene," her 16th published work (J. Fischer & Bro.) had its premiere March 26, 1944, in the Woman's College, Greensboro, N.C., of which she is a graduate; choir of 140, audience of 2500.

August Maekelberghe

- has been appointed to teach organ in the summer school of Peabody Conservatory, Baltimore, succeeding Dr. Charles M. Courbin.

The Hon. Emerson Richards

- has been appointed Deputy Attorney General of New Jersey. Better watch him; he's a master at getting good things done behind the scenes before the enemy even suspects.

M.S.M. Candidates at Work

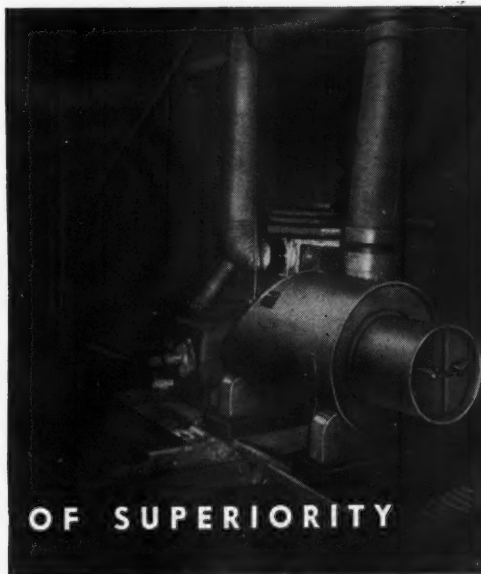
- Dr. Clarence Dickinson presented Mendelssohn's "Elijah" in the School of Sacred Music, New York, with candidates for the degree doing the accompanying and conducting.

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• Present schedule of events in New York City, so far as the public is concerned:

May 15, 8:30, St. Paul's Chapel, Columbia University, service.

16, 10:00, Leave headquarters for visit to The Cloisters; 4:00, Dr. T. Edgar Shields lecture, Church of St. Mary the Virgin; 5:00, E. Power Biggs recital, St. Mary's; 8:30, St. John's Cathedral, service.

17, 10:00, Leave headquarters for visit to Public Library, music division; 4:00, Dr. T. Tertius Noble lecture, St. Bartholomew's; 5:00, Walter Baker recital, St. Bartholomew's; 8:30, Riverside Church, service, U.S.N.R. Midshipmen's Choir.

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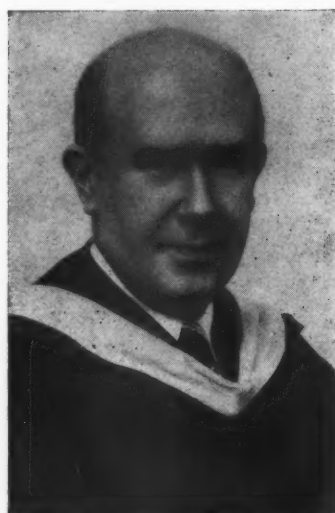
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Returned to New York as organist of Calvary Baptist, with its 4m Welte-Tripp and adult chorus.

18, 11:00, Trinity Church, Ascension Day service, with orchestra; 4:00, Dr. Curt Sachs lecture, St. Thomas Church; 5:00, Dr. T. F. H. Candlyn recital, St. Thomas; 8:30, St. Bartholomew's, Ascension Day service.

19, 10:00, Leave headquarters for Metropolitan Museum; 6:30, Guild's annual meeting and dinner, Schrafft's, 46th St. & Fifth Ave.

Events Forecast: May

• Ann Arbor: 4 to 7, annual May Festival, University of Michigan.

Bethlehem, Pa.: 19, 20, annual Bach Festival.

Cleveland: Museum of Art recitals, Sundays at 5:15, Walter Blodgett.

Grand Rapids: 24, 8:30, E. Power Biggs recital, First Congregational.

Los Angeles: 27, afternoon and evening, Arthur Leslie Jacobs' fifth annual modern-music festival, First Congregational.

St. Louis: 1, Haydn's "Creation," C. Albert Scholin directing, Schubert Choral Club, Southern Illinois Male Chorus.

J. Thurston Noe

• As already announced in these columns, Mr. Noe left the South Methodist, Manchester, Conn., to return for the third time to Calvary Baptist, New York, where he had been organist from 1923 to 28, and 1931 to 36. Mr. Noe was born in New Jersey, first studied piano, and later organ with L. Carroll Beckel, becoming a pupil of Dr. Alexander Russell at the age of 15 and, after seven years of expanding experience, joined Dr. Russell as assistant in the concert activities of the Wanamaker store in New York City where he became known to vast audiences and the distinguished artists Dr. Russell was presenting in the auditorium.

Biographical facts are unobtainable but Mr. Noe's experiences include three years with St. Mark's, Brooklyn, and a vacation period abroad during which he gained experience with some of the Old World's famous instruments and played a service in Brussels Cathedral.

Calvary's organ is a 4m Welte-Tripp and the choir numbers 52—25-15-5-7. Parts of the services are broadcast Sundays at 11:30 over WHN and WEST, and at 8:00 over WHN. With his return to New York, Mr. Noe is active in concerts combining the organ and the American String Quartet. For a time he was on the faculty of Hunter College, New York.

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V-VOICE: An entity of tone under one control, one or more ranks of pipes.

R-RANK: A set of pipes.

S-STOP: Console mechanism controlling Voices, Borrows, extensions, etc.

B-BORROW: A second use of any Rank of pipes (percussion excluded).

P-PIPES: Percussion not included.

DIVISIONS

A-Accompaniment	hc-high C*
B-Bombarde	l-linguid
C-Choir	m-metal
D-Antiphonal	m-mouth-width
E-Echo	mc-middle C*
F-Fanfare	o-open
G-Great	pf-prepared for
H-Harmonic	r-reeds
I-Celestial	rs-repeat stroke
L-LoLo	2r-two rank, etc.
N-String	s-scale
O-Orchestral	s-sharp
P-Pedal	s-spotted metal
R-Gregorian	s-stopped
S-Swell	sb-stopped bass
T-Trombone	ss-single stroke
U-RUEckpositiv	t-tapered to
V-Positiv	t-tin
Y-Sanctuary	t-triple

VARIOUS

b-bars	tc-tenor C*
b-bearded	uc-cut-up
b-brass	uc-upper C*
bc-bottom C*	unx-unexpressive
c-copper	w-wind-pressure
c-cylinders	w-wood
cc-cres. chamber	wm-wood & met.
d-double	z-zinc
f-flat	"-wind pressure
fr-free reed	"-diam. of pipe
h-halving on	"-pitch of lowest pipe in the rank

SCALES, ETC.

4.12x5.14—Size of wood pipe in 16th-inch fractions, thus 4 12/16 x 5 14/16, or 4 3/4 x 5 7/8.

14"—Diameter of cylindrical pipe.

41—Scale number.

42b—Based on No. 42 scale.

46-42—46-scale at mouth, 42 at top.

2/3t—Tapered to make top diameter 2/3rd that of the mouth diameter.

2/9m—Mouth-width covers 2/9th of circumference of pipe.

1/4u—Mouth cut-up is 1/4th.

17h—Scaled to halve on the 17th note.

Dynamics indicated from ppp to fff.

Order in which details are listed: Dynamic strength, wind-pressure, scale, details, number of pipes.

b, t, m, u, h refer to any specified notes in the bottom, tenor, middle, upper, and high octaves of the keyboard; top c is still above the high octave but need not be considered here; each octave begins on C and ends on B.

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10th, all news-announcements.

15th, advance programs and events forecast.

18th, dead-line, last advertising.

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